



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

EXTRACTS FROM THE BY-LAWS OF THE NEW ENGLAND ART UNION.

ARTICLE 1. An annual payment of five dollars shall entitle a person to the free benefit of distribution in the Art Union, and furthermore, each additional payment of five dollars shall entitle a subscriber to another full benefit of the same.

ARTICLE 2. The Board of Directors shall annually set aside from the subscription, first, a sum sufficient to defray all the expenses of the Institution; second, as early as possible shall provide from the funds a proper sum for procuring an Engraving, Cast, or other work of Art capable of multiplication, for distribution to the subscribers.

ARTICLE 3. The amount remaining on hand after providing the necessary sums for the purpose mentioned in article 2d, shall be divided by the Board of Directors into a number of sums of various amounts adapted to the purchase of works of Art, of the property of Artists or their immediate heirs, and such sums to be represented by certificate to be allotted to the subscribers, at which allotment the subscribers shall be invited to attend.

ARTICLE 4. Within one week after the annual allotment, certificates shall be transmitted by the Directors to those subscribers to whom they may have been awarded; which certificate shall entitle the recipient to select for himself, or cause to be selected, or executed, a Work of Art by a native resident American Artist, as per article 3d, which certificate, endorsed by the Artist or his or her immediate heirs, shall be the Treasurer's voucher for the payment of the sum represented by the certificate. All works of Art purchased with the money of the Art Union in the manner aforesaid, shall be sent to the Art Union Gallery, on exhibition for a term not exceeding six months, and at the expiration of that time, on a written application of the owner, the Board of Directors shall see that it is safely delivered, and in as good condition as when it was sent.

ARTICLE 5. A certificate shall in no case be applicable to the purchase of more than one work of Art selected by the holder of it; and should the work be of less value than the sum named on the certificate, the remainder shall revert to the Art Union, and be added to the "Reserved Fund." But a certificate may be used in part payment for a work of higher value than the sum named.

ARTICLE 6. The selections of a work of Art, in payment for which the certificate is applicable, shall be made within seven months from the last annual meeting, otherwise the amount shall be forfeited and be added to the "Reserved Fund"; provided, nevertheless, that on the holder of any certificate notifying the Board of Directors that he or she had decided to have a work of Art executed by such native and resident Artist, that they had agreed with the Artist for its execution, and producing satisfactory evidence that the same will be carried out within a reasonable time, and also to effect the same, it is necessary that the amount of said certificate should be paid to the Artist for his benefit, in instalments, as the work progresses, the Board of Directors may order the payment on said certificate accordingly.

ARTICLE 7. The discovery of any collusion between a certificate holder and an Artist, or his or her heirs, for the purpose of defrauding the Art Union, or for evading any of its laws or regulations, shall cancel the certificate, and the amount represented by it shall be forfeited, and be added to the "Reserved

Fund"; and the holder of said certificate shall have his subscription fee returned.

ARTICLE 8. There shall be annually employed a specific sum from the "Reserved Fund" for the purchase of some work of Art, of high merit, to be deposited in the exhibition of the Art Union, there to form a permanent Gallery.

ARTICLE 9. Donations of Works of Art, Books, &c., which shall be accepted by the Board of Directors, shall become the permanent property of the Institution.

BOSTON ATHENÆUM.

We must not omit to speak of this noble Institution, so creditable to the munificence and good taste of the citizens of Boston. The building is grand and imposing, and well adapted to its uses. The vestibule and stairway are magnificent; we have nothing equal to it in the country. On the first floor are the Statuary Gallery and Reading Room. The Statuary Gallery contains some of the best specimens of the sculptor's art, both antique and modern. The Reading Room is supplied, as it has been for years, with the best periodicals in the world. The second floor contains the Library. These superb rooms are fitted up with all the elegance and convenience of modern improvement. The Library contains fifty thousand volumes. The third floor is occupied by the Gallery of Paintings, and consists of five large well-lighted apartments, each of which is worthy of being called an exhibition in itself. The first room is principally devoted to the works of the great Allston. In the second room we have the grand pictures by Panini; several full length portraits, among which is one by Sully, which we always delight to look upon, of that generous and noble-hearted gentleman who has done so much for art in Boston, the Hon. Thomas Handasyd Perkins; a name that will be long remembered with honor and affection. The third room has many fine copies from the old masters. In an alcove at the end of the room, is Cole's large picture of the Angel appearing to the Shepherds, announcing the birth of the Saviour; one of his best pictures. The fourth room has in it many of Stuart's finest productions, among which are the originals of Washington and his Lady, and also one which must not be overlooked, the portrait of the late James Perkins, Esq., which we look upon as one of the best specimens of portraiture extant, and worthy of a pilgrimage by all artists who wish to excel in portraits. The fifth room has many and various gems of art; the Capuchin Chapel, by Garnet; a large landscape, by Durand, beautifully and firmly painted; and, as a pendant to this, one by Doughty, which possesses all the delicacy and beauty of that artist's works. There are a great many others equally worthy of attention, but which cannot be noticed in a brief sketch like this.

The institution has been particularly fortunate in securing the services of Mr. Folsom as librarian, a fine classical scholar, and a most accessible gentleman, who always seems gratified to receive strangers, and permit them to view the treasures of literature and art, contained in this Temple dedicated to the Muses.

Every visitor to the city of Boston will of course call at the Athenæum, for it would be as absurd to leave Boston without seeing this, one of its chief attractions, as it would be to come within the roar of Niagara and turn back without seeing the stupendous falls.